A WARREN MAGAZINE

FAMOUS MONSTERS #103

DEC. 1973

FAMOUS MONSTERS OF FILMLAND

PDC 75¢

58380-8

THIS ISSUE:
SPECIAL TRIBUTE TO LON CHANEY JR.
ALSO:
BLACULA
PLANET OF THE APES

THE WOLF MAN has left us. The Full Moon will haunt Larry Talbot no more. First LORRE was taken . . . then we lost KARLOFF . . . now LON CHANEY JR. has left the stage of life. In this time of sad memorial, FAMOUS MONSTERS shares with its sorrowing readers this unique photo of 3 of our beloved dead as they appeared together on TV in *Route 66*. The picture was inscribed by LON CHANEY JR. in the last year of his life.

SPEAKING OF MONSTERS

LAST RESPECTS & Final Farewells to—

LON CHANEY JR.—Larry Talbot, the Unhappy Lycanthrope; Count Alucard; Kharis, the Living Mummy; The Man Made Monster; The Indestructible Man; the Frankenstein Monster...

GEORGE MACREADY—Superbly villainous in so many horror films...

ARTHUR P. JACOBS—The man whose cinemagination 5 times took us to The Planet of the Apes...

And VERONICA LAKE, ROBERT RYAN, JACK HAWKINS...

An Unusual Issue of FAMOUS MONSTERS.

FORREST ACKERMAN

LON CHANEY JR. could be, of course, the only person to whom this sad issue could overall be dedicated but a co-dedication to Walt Lee & his indefatigable assistant Bill Bond, who kept us uptodate with data on the film careers of the demised as fast as the famous personalities died. And, lastly, to reader RICH CORRELL because he cared so much for LON CHANEY JR.

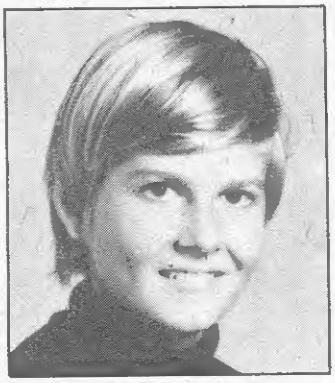
WANTED! More Readers Like

PATRICIA GRAHAM

THE ONE HUNDRED MARK!

My twin brother & I all together have 62 issues of **FM**, 9 of MONSTER WORLD, **FM** yearbooks '63-'71 & various other publications from Warren Pub Co. regarding films. I really cannot put into words how much these have helped entertain me. But I'm writing about one issue in particular: the fabulous 100th! Great galloping golems but it was a bargain at $1.25! To start with, I never thought I'd see Barnum & Bailey become Boris & Bela (both played the Monster, y'know). Mr. Gogos did such a realistic job! "Alice in Monsterland" was probably the best article you could have chosen to reprint. I remember reading it for the firstime in the '63 yearbook. In one article, I became familiar with stars & films which are common knowledge for the fantasy

WANTED! More Readers Like



CRAIG KELIHER

film student—and I was but a very ignorant beginner in those days. It was almost a Lesson One in the unending history of the genre.

"You Axed For It" has to be one of the, if not **the**, greatest conglomerations of fantasy fotos ever! I counted 47 pix but they run forever. At least from the Silent Era to today's TV Times. WOW!

I may be insulting, but I agree with you, Forry: Gifford's Karloff book is far superior to yours. But the final **Frankenscience Monster** is not as complete as you had it. A revised edition could very well top Mr. Gifford. If such an edition is prepared, pity those between me & the bookshops.

"The Return of Lugosi" truly made **FM** #100 for me! The first instalment was so informative & such an examination into Mr. Lugosi. I trusted it fully for a research paper on Bela Lugosi I did for school. "Return" equalled the Lugosi issue in quality in every respect. But did you have to cut off at such a moment in the interview with Mr. Lugosi? (Don't be surprised if the Ackermansion & Warren Pub Co. are mobbed by suspense-filled Lugosi fans. Hold up the conclusion for 8 issues and you'll see.)

The film preview article was unbelievable. I didn't count them but there must have been 80 titles! Superb! And who isn't happy at the rediscovery of Otto Kruger & Mae Clarke? Two personalities from what may have been the height of horror films still share memories of those days and would be willing to share those memories with today's people! Alas, we must take the bad & bitter along with the good joy. Edw. G. Robinson, Merian C. Cooper, Robt. Armstrong—all gone but not forgotten. Their trademarks will linger indefinitely.

Your other features—**FM's** history (So **that's** how it happened, eh?), Graveyard Examiner, Prof. Gruebeard, the contest winners, the warm words from James Warren—were also well worth reading. It was quite a thrill looking over the back cover, inside. Whattalist!

RICHARD SMOOT
Three Churches WV

WANTED! More Readers Like

YOUNG HOLLY

BOO HOO'S FOR BO

I recently saw on television one of our local stations showed HORROR OF DRACULA and it was rated "excellent." I watched Dan (**DARK SHADOWS**) Curtis' production of **FRANKENSTEIN.** I almost cried and so did some of my friends. Bo Swenson's performance of the Monster is memorable. You just have pity for him. Earlier that evening they showed **THE NIGHT STRANGLER,** sequel to the highest TV rated & watched movie **THE NIGHT STALKER. THE NORLISS** tapes was another Dan Curtis Production recently shown on TV. Jonathan Frid (Barnabas Collins) was on a spooky TV movie with Shelly Winters in **THE DEVIL'S DAUGHTER.** He played a deaf-dumb mute servant.

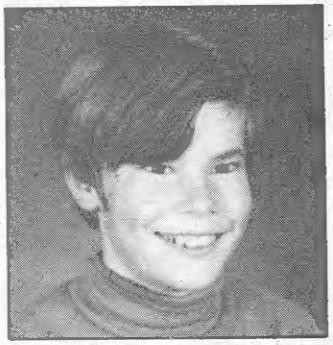
EDWARD MORGAN
Miami FL

TASTE THE BLOOD OF HAMMER FILMS

It is my firm belief that the best horror films come from Hammer.

DRACULA HAS RISEN FROM THE GRAVE was a great film. Christopher Lee is an excellent vampire, to say the least. The lavish & beautiful settings were a sight to behold and the actors delivered some of the best performances I have ever seen. It took 3 years to show it on television so it must have been a smash hit at the boxoffice. Despite a G rating, there were a few gory scenes, the most effective ones at the beginning (bloody body hanging upside down from a churchbell clapper), and the end (the Count impaled on a huge cross).

WANTED! More Readers Like



BRIAN JONES

TASTE THE BLOOD OF DRACULA was another gem from Hammer, with Christopher Lee in usual great form. His appearances were hardly more than a cameo but the lavish sets & good performances made up for it.

DRACULA A.D. 1972: Again, Lee's appearances were short, but it was worth watching anyway. I was glad to see Peter Cushing co-star in the film as Prof. Van Helsing, the vampire killer.

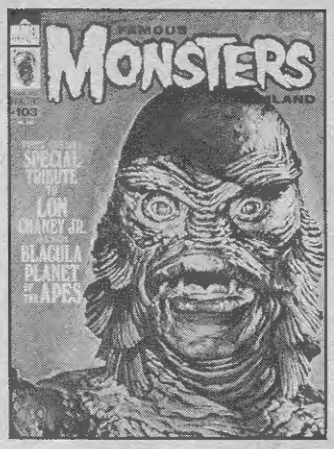
MARK HENRY
No address given

SHORT & SWEET

The foto of Leopard Man in #100 was the zenith of **FM's** numerous accomplishments. Also, the story of Mae Clarke was great.

TOM BRIGGS
Bloomington IL

Continued on page 66



COVER:
Artist Basil Gogos plunged into the Black Lagoon and came up with this splashingly delightful cover painting of The Creature who lives there.

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FAMOUS MONSTERS OF FILMLAND, Number 103. Published nine times a year, in January, March, April, May, July, August, September, October and December by Warren Publishing Co. Editorial, Business & Subscription offices at 145 E. 32nd Street, New York, N.Y. 10016. Second-Class mail privileges authorized at New York, N.Y. and at additional mailing offices.

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Subscriptions in the U.S.: 9 issues (includes special Summer issue and special Christmas issue): $9.00. Canada and Elsewhere: $11.00. Editorial contributions are invited, provided that return postage and envelope are enclosed; however, no responsibility can be accepted for unsolicited material or photographs.

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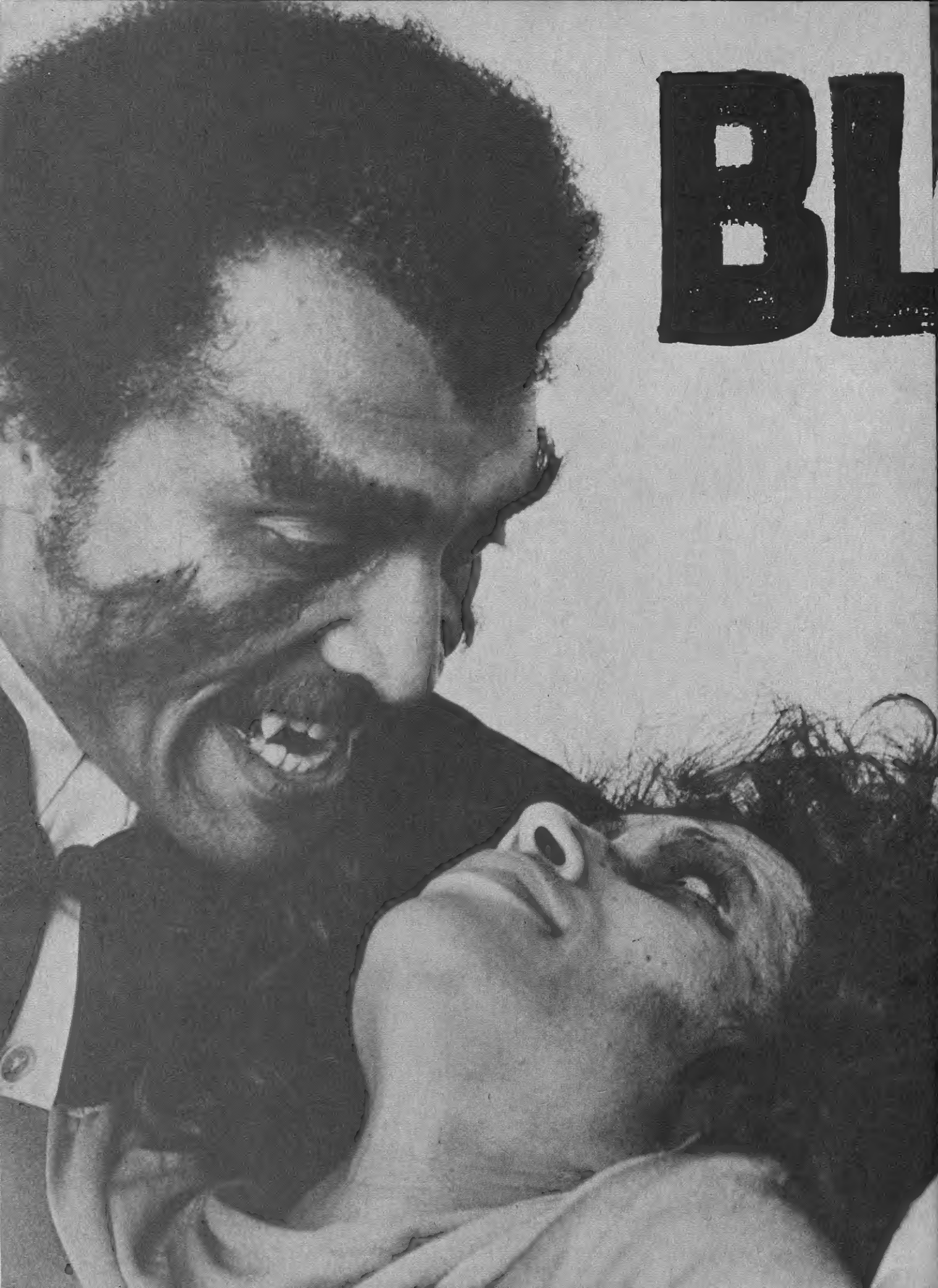

BL

ACULA IS BEAUTIFUL

he bites by night

By Beverly Presar

inner view of a vampire

Armed with notebook (new), nerves (jangling) and teenagers Gerry & Beth (for protection), I set out for a visit with William Marshall. Instructions from FM editor Forrest J Ackerman were specific: "Interview BLACULA for our readers. Can he answer the doorbell at 4 in the afternoon? Is his swimming pool filled with some sinister red liquid? What makes him tick—will he tock?"

He DID answer the bell. And he ticks like a timeclock! One senses, beneath the smiling 6'5" exterior of the handsome man who invited us into his livingroom, the talent & drive which have served him in an acting career spanning more than 20 years. Beginning as a 19-year-old member of the chorus in CARMEN JONES, other Broadway roles soon followed: LOST IN THE STARS, PETER PAN & THE GREEN PASTURES . . . All, significantly, with fantastic elements. Later plays included TIME TO GO, TOYS IN THE ATTIC (London), THE BEAR (France), WHEN WE DEAD AWAKEN (Dublin), the starring role in Ray Bradbury's LEVIATHAN '99 and, in many countries, the title role in Shakespeare's OTHELLO, for which he has earned international acclaim.

If we're lucky enough to find the reruns we may see him in TV guestar appearances on HITCHCOCK PRESENTS, MAN FROM U.N.C.L.E., WILD WILD WEST, STAR TREK & others. His personal favorite was the role of an African defense minister in "The Leopard Killer," an episode of THE NURSES.

"Boris Karloff was quite a principled man." (Foto from "Premature Burial" segment of *Thriller*.)

marshalling his thoughts

Mr. Marshall explained how it all came about: "After graduating from high school in Gary, Ind., where I was born and nearly grew up, I worked in the steel mills at night and attended Gary College in the daytime. I thought that was a rather exhausting program! Then I was rescued by the government—they invited me to participate in the activities of war. I was with the Intelligence Reconnaissance Division of the Infantry, in Georgia. After a knee injury I was given a medical discharge.

"I loved to paint & draw so I enrolled in the Art Students League. About this time I discovered I had a good voice.

"I studied for about 6 months, then I heard there were going to be some chorus replacements in a show called CARMEN JONES, which I had seen. By then I knew about 2½ songs. I took them with me to this audition. I was 19, so I had no fear of anything! I sang them both and was accepted.

"I thought that was wonderful! I was 19, going to school at the Art Students League, had a job during the day in the garment industry and now I had a night time job that was going to pay me $45 a *week!* I'd never heard of such a thing! But on several occasions, while seated in the orchestra pit with the other chorus singers, I became so interested in the interaction between cast & audience that I forgot to sing!

"I was in 3 or 4 musicals. One day it struck me as I watched the players on stage that these people weren't doing anything I couldn't do as well, if not better. The only real intelligence that I recall manifesting at that time was in knowing that I'd have to go and study in order to realize my new ambition."

To pay for his studies, Wm. Marshall worked as busboy, commercial artist and longshoreman. Boris Karloff, early in his career, dug ditches & drove a truck. It doesn't seem unusual that these two men should have met, worked together and ultimately played the same role in 1950. But it took some doing.

blacula meets boris

"Mr. Karloff was playing the dual roles of Capt. Hook & Mr. Darling in Barrie's timeless fantasy, PETER PAN. After auditioning, I was hired to play The Black Pirate. But I shocked the director by stating that, after due process of audition, etc., I would like to be considered for Mr. Karloff's understudy. The man's toupee did a pirouette! After some stammering and other visible signs of discomfort, he said, 'I sense there is an appreciable difference between you & Mr. Karloff.' He ventured that I was surely at least 6'5" and he knew that Mr. Karloff was only about 6'2". I was too tall—or Boris Karloff was too short! 'The cost of an additional costume for you as Hook makes it prohibitive,' he said. 'I'm sorry.'

"I approached the producer. He told the director, that as far as complexions were concerned—if that was his objection—I was closer to Boris Karloff's coloring than anyone else in the show! Mr. Karloff had a touch of jaundice and he sat under a sun lamp and became red-brown. Very handsome, I thought. When Mr. Karloff was consulted about my being his understudy, he said he thought it was a fine idea."

After an audition with 7 other candidates, Wm. Marshall *was* chosen to understudy Boris Karloff for the Capt. Hook part of his assignment.

"Boris Karloff was in excellent physical condition—in far better shape, in fact, than any of us in our early 20s. He kept himself fit and I'm sure he went into regular training periods, as any actor should if he's serious about his craft. In PETER PAN he had to fight a strenuous duel with Peter.

"No one ever expected him to miss a performance and I never expected the opportunity would arrive to go on for him. Then one Saturday just before the matinee he arrived at the theater but felt ill and I did play Capt. Hook for 2 performances.

boris the benign

"Boris Karloff was thoughtful in my behalf. When I was invited to play God in the revival of THE GREEN PASTURES, many people felt I was too young to attempt such a role—I was 24. (The previous interpreter was 65.) Mr. Karloff was very helpful in recommending suitable make-up for that unusual assignment.

"I found him to be a very principled man. During the run of PETER PAN, one of the stars insisted on taking 2 weeks off for a rest. When Mr. Karloff heard about it, his face went into a kind of freeze; he felt the ultimate disrespect for one's fellow players had been committed. He looked the epitome of all the characters he ever played that were in any way demonic. His beginnings in the theater were very difficult for him. He worked very hard, he did all kinds of hard labor in order to stay in the business. And when anybody was gifted and then took their work lightly, he felt this was blasphemous.

karloff the kidder!

"But he had a lighter side too. I arrived at the theater one day and in my mailbox there was a note & a package. The note said: 'Dear Bill: I think it's necessary, as an intimate of yours, that I apprise you of the fact that you're not as much as you think you are. I don't know how many girls have told you that but I think I should really let you know.' The package with it was a can of 3-in-1 oil. The letter was unsigned.

"Naturally I searched my memory, trying to uncover with whom I'd spent time being friendly —time which was a bitter waste for both of us. I worried about it. The letter was *written* for me to worry!

"I had the habit of coming down from my dressingroom and standing in the wings, doing a 15-minute eye exercise I'd read about. I did it every day before we pirates carried Mr. Karloff onto the stage in a sedan chair. You turn your head and shoulders from side to side as far as possible while still looking straight ahead. Nobody would know you were doing an *eye* exercise unless they'd read the book or asked you—they assumed you were doing a physical thing, loosening up or working on your waistline maybe.

"One day, about 10 days after the note, Mr. Karloff was not far from me as I was doing the exercise. He said to me, 'I thought that the oil might have helped by now!' So that was one of his little pranks. Quite a shock but I was greatly relieved."

marshall's movies

Wm. Marshall's film career began in 1951 with LYDIA BAILEY and later included DEMETRIUS & THE GLADIATORS, THE BOSTON STRANGLER, SKULLDUGGERY, pilot films for SABU & THE MAGIC RING, MAN FROM U.N.C.L.E. and MEDICAL CENTER and, of course, the two BLACULA films. We asked which was his favorite.

When you see a rerun of the tale of the Tropis, watch for Wm. Marshall in SKULLDUGGERY.

"The first one, LYDIA BAILEY. The nature of the role was unique and representative of the effort on the part of the Haitian people at that time to liberate themselves. It was stunningly new for Hollywood to have dealt with that subject matter.

"Secondly, I would say, BLACULA. Despite having been in the entertainment industry for more than 20 years, that is the first film I have made wherein I portray the leading figure. However, I feel my work as an actor was better in the second one, SCREAM, BLACULA, SCREAM, because the tasks & demands were greater. But in the sequel he has no one to love and nobody loves him.

"I've come to like BLACULA and his struggle. I preferred the first one because it did have a freshness about it that was to some degree pleasantly startling for most viewers. And it was fun in many instances. It also included in part the Rip Van Winkle concept of the man who had been sleeping for over 150 years, to wake up in the 20th century and find himself a vampire, which was quite contrary to his wishes or the reason for his mission in the beginning—to do something about putting an end to the infamous slave trade. The irony was that he himself became enslaved. BLACULA is the only vampire I am aware of who is not enjoying his drinks.

"The film that frightened me the most—THE INVISIBLE MAN!"—Wm. Marshall.

blacula bites the dust

"There was one scene of great value in BLACULA that I fought very hard to have included in the story. It was when Blacula arrives at Luva's apartment. He is trying to explain to her who he is. I wasn't satisfied with the original scene—it was so unconvincing & mechanical and I felt it didn't enhance the film. So I did some writing. I was trying to make it very clear how important this woman was to him—that it wasn't her beauty alone or that she was the reincarnation of his wife in his thinking but that she represented Africa to him. The embodiment of all that he had lost & could not return to. There was some description of the African veldt & of him as a hunter and other aspects of Africa and its splendor. The sun, that he loved so & couldn't go out in lest he perish. It was very brief and I think well done but even though it was filmed it was snipped out & left on the cutting room floor—perhaps because it was just talk & no biting."

Acting on a tip from his delightful mother, Thelma, we asked Mr. Marshall if it was true that after seeing horror films as a child, he'd hide under the bedcovers. His laughter rang out again.

fan of the invisible man

"Of course! I remember Boris Karloff best but THE INVISIBLE MAN with Claude Rains frightened me the most. Unfortunately my father had a bathrobe that was striped similarly to the one he was wearing! So I often hid under the kitchen table when I heard a strange noise or was home alone. I must have been about 8. Isn't it wonderful how you think you can get under a table and nobody can see you?

"I'd like to do more fantasy roles. Of those I've seen, THE INVISIBLE MAN was the one that really had the greatest impact on me in terms of the degree to which I was frightened—and stayed frightened for a long time. It was a role I thought of immediately when I realized that American International was going to be looking for more material for me. I understand that Sam Arkoff, president of AIP, is searching for film material for Vincent Price & myself, wherein we would be struggling for possession of something important, like the world or the moon.

"I still think THE INVISIBLE MAN was more frightening than a vampire or a werewolf

or a Frankenstein-monster-like figure, in that you can't see who's after you, or how. The contours of the chair are normally a certain way and if they change before your eyes you suspect someone is sitting there! I remember that all-too-terrifying aspect of the film. You could see the indentations being made. I've come to know a little about special effects men and they're fascinating people. They've never grown up. Or they've really grown up more than anybody else—I'm not sure which!"

the real wm. marshall

In the world of reality, Wm. Marshall speaks French, Spanish ("enough to navigate in a Spanish-speaking country") and is learning Swahili, one of the Bantu languages of the African people. Divorced, he has 2 sons, Claude & Malcolm. He likes to swim and has taken up horseback riding, working with horses & breaking them in on the grounds of his attractive 2-story home in the foothills of the San Fernando Valley.

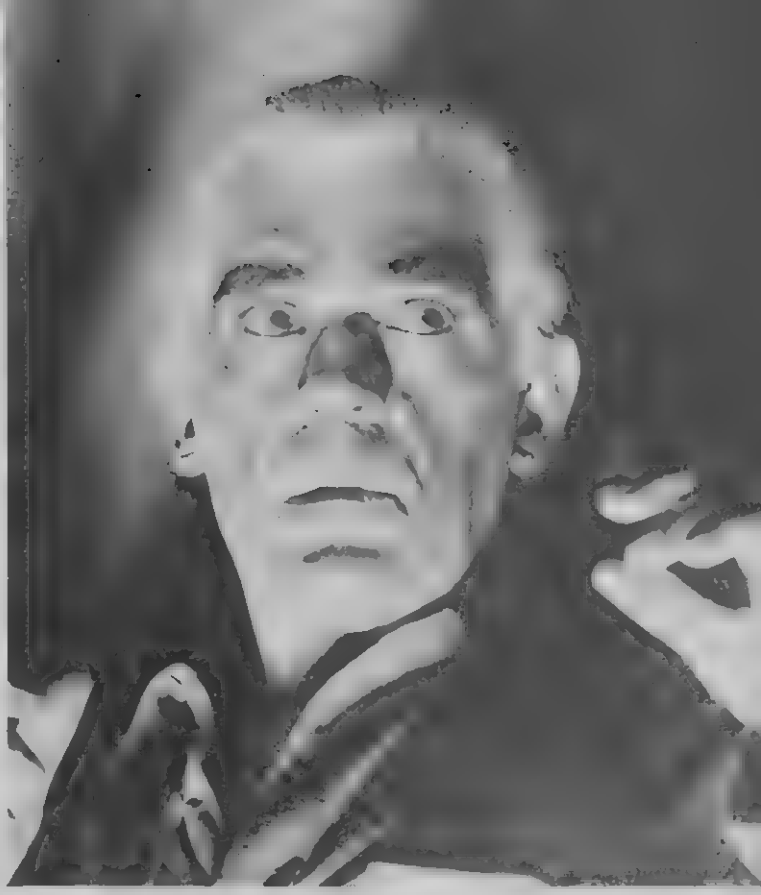
He has taught at the University of California (Northridge) and at Whittier College, conducting classes in theater & arts from the black perspective; he was recently awarded an honorary doctorate by Florida State College. At Northridge he directed a cast of 75 and had the lead in a play of his own choosing—THE TRAGEDY OF KING CHRISTOPHE. Presently Mr. Marshall is considering a post at Cal-Poly Tech in Pomona, Calif.

Asked about future film plans, he replied: "I want first to make a film on the rise & reign of King Christophe of Haiti. After that there are a number of figures of great importance that people should know about. There should be a film on Frederick Douglass. This gets away from horror films but horrible things happened in their lives. Then there is Jean Baptiste du Sable, who founded Chicago. He acted as a mediator between the old Americans (the Indians) and the new Americans (old Europeans). His career was such that Daniel Boone would have been very delighted to have such a rich & exceptional life.

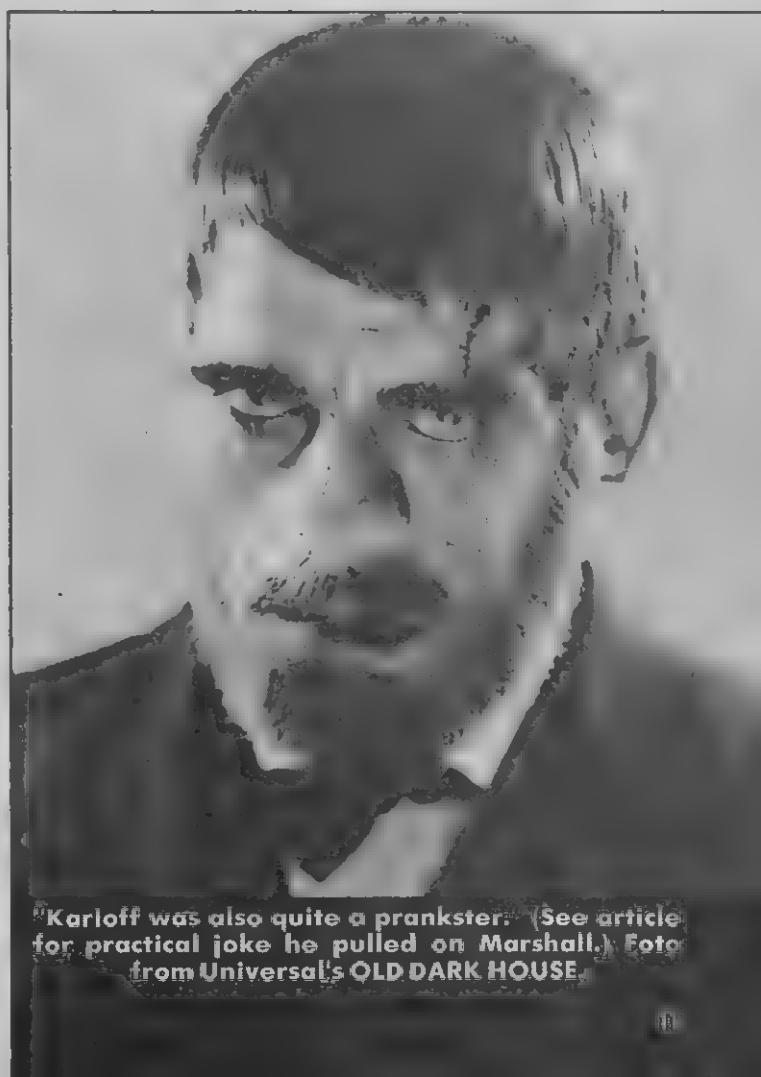
"There are many other things I would like to do in terms of black history, that so few people know anything about. If it were filmed & made known, it would certainly put an entirely new light on a people & their accomplishments."

the value of horror

Returning to a discussion of the fascination of fantasy, Wm. Marshall spoke enthusiastically about the growing popularity of horror films: "It's like looking for an antidote to the irreconcilable realities we're constantly confronted with and see on TV and, of course, in our daily lives. At almost any time of the day you can tune in to a news program that brings war & suffering into your livingroom. You can turn it off but



"Boris Karloff was very helpful in recommending make-up for me for my role in the fantasy GREEN PASTURES." (From THE INVISIBLE MENACE.)



"Karloff was also quite a prankster." (See article for practical joke he pulled on Marshall.) Foto from Universal's OLD DARK HOUSE.

Six feet five inches of dark, draculean menace!

Blacula bites again and another victim fails the scream test.

it's still there.

"Shootouts in westerns aren't as popular as they once were but they gave people ■ kind of vicarious involvement & excitement. Everybody longs to kill somebody at one time or another—the grocer or the president or a parent or whoever one feels has done them an injustice. There's a quiet yearning to do him in! But of course when one is sane, after one awakes & takes a few breaths (of this polluted air) one decides that wouldn't work.

"So if it can get done for you on film, wonderful. Horror films are fantasy—pure fantasy and you *know* it! You know you're going to be frightened but you also know you're going to be saved because some knight with ■ shining cross or rusty old stake will arrive in time, do his duty and justice will prevail. There is no guarantee of enjoying the excitement of being frightened, watching news programs. *Maybe* in the westerns but *definitely* in the horror films. You're going to have a number of thrilling, chilling vicarious experiences, you hope, and at the end of it it's going to be all over with. Horror films remove you—they lift you out of the mundane things you can't seem to do anything about, you do get involved and it gets solved. Very satisfying, at least for the time being."

the grue is blue

Fantasy or not, when the sun begins to descend toward the western hills it's time to depart from ■ vampire's house, no matter how witty & pleasant he might be. But first a little peek at the blue waters of his unique 3-part swimming pool.

"Some people wondered if the water would be red," I explained, stammering only slightly.

BLACULA Marshall roared with laughter. "Ah, but they don't know I have ■ taste for *BLUE* blood!"

Let that be a warning, "blueblood" aristocrats of the world. Be kind, be just. Then, if another sequel is made, you need not fear... THE REVENGE OF BLACULA!

END

AU REVIOR CAPT. NE

robt. ryan at repose

jules verne's hero

ROBUR the Conqueror & Capt. Nemo were of the enduring heroes of scientifiction created in the classic imagination of Jules Verne over a hundred years ago—one a master of the air (Robur), the other a ruler of the sub-oceanic depths, Nemo.

James Mason has portrayed the intrepid captain, and very well, in Disney's great 20,000 LEAGUES UNDER THE SEA; Herbert Lom essayed the role and made it memorable in Harryhausen's MYSTERIOUS ISLAND; and, most recently, in 1970, in color, Robert Ryan became the screen incarnation of the heroic figure in CAPTAIN NEMO & THE UNDERWATER CITY.

In July the rugged actor succumbed to the ravages of the scourge of modern times—cancer. Blessed will be the day when Science sends it on its unwanted way like polio!

In 1948 he appeared in the powerful plea for peace, the fantasy BOY WITH GREEN HAIR.

Rest in peace, Robert Ryan.

END

The late
ROBERT RYAN
as the
imposing
figure in the
UNDERWATER
CITY
DISCOVERED
BY
CAPT. NEMO.

BEYOND THE PLANET OF THE APES

Arthur P. Jacobs in the last year of his life on the set of BATTLE FOR THE PLANET OF THE APES

farewell to arthur p. jacobs

"Family Portrait" Ape Leader Caesar (Roddy McDowall), his wife Lisa (Natalie Trundy) & son Cornelius (Bobby Porter) in BATTLE FOR THE PLANET OF THE APES (#5).

The unmasking of the bald & hideous mutants in BENEATH THE PLANET OF THE APES (#2). Jacobs' wife Natalie Trundy is seen as the female figure, second on the left, known as Albina.

Astro/tomponaut Charlton Heston in the original PLANET OF THE APES.

the last sleep

Arthur "Planet" Jacobs, the foresighted producer who purchased in *manuscript* form the novel in *French* which was to become a popular American hardcover & paperback book and the basis for no less than *5* highly successful movies, died unexpectedly in his sleep on 27 June 1973 at the early age of 51. He had been born in Los Angeles in 1922, moving during his school years to San Francisco where, to earn pocket money, he delivered the city's newspaper, the *Chronicle*. It is conceivable that he delivered copies of the 1931 Sunday edition which carried a feature "Boy Is Interested in Odd Fiction," the boy referred to & shown in a foto at age 14 or 15 being Your Editor.

"fanatical film fan"

Remembering Jacobs, a friend said: "He was first & foremost a fanatical film fan. The great

Holding off the mutants at the barricades in BATTLE FOR THE PLANET OF THE APES, Arthur P. Jacobs' final film.

payoff for him was always the thrill of discovering stories with a strong potential for transmutation to celluloid, the challenge of working with creative people to whip the material into cinematic shape, casting it imaginatively & packaging the product handsomely."

It was he who brought the fantasy of the man who loved to talk to animals, DOCTOR DOLITTLE, to the screen, and was rewarded by his peers who picked it for 9 Academy Award nominations. It won 2 Oscars.

His greatest commercial successes were 5 films the experts warned could never succeed at the boxoffice. "No audience," they predicted, "could refrain from laughter at the antics of a society of intelligent, personable, talking apes"—but his "planet" pictures proved the Doubting Thomases wrong 5 times over to the tune of a figure nearing a $100 million dollar total.

a simian odyssey

There were 2 simultaneous sci-fi film sensations in 1968: 2001—A SPACE ODYSSEY and THE PLANET OF THE APES. The latter was a great personal triumph for its producer and proved to be the second most profitable non-roadshow release in the history of 20th-Fox films to that date.

In San Francisco, scene of some years of his youth, history was made when one theater ran all 5 of the "Ape" films nonstop and stopped traffic! The *Chronicle* that he had once delivered as a newsboy delivered him headlines for the record-shattering showing of his Ape Saga.

He filmed a TV pilot for *Topper Returns* last year and at the time of his untimely demise was working on a TV series involving more adventures on *The Planet of the Apes* and a full-length scientifilm feature VOYAGE OF THE OCEANAUTS.

He married Natalie Trundy in 1968, the year of his first "Ape" success, and she has appeared in several of the sequels.

As Cooper & Schoedsack were to KONG, Jacobs was to the APES series, and his contribution to the realm of fantastic films will long be appreciated.

END

DEATH OF A WITCH

the last of veronica lake

prince sirki calls

30 years ago she met Prince Sirki (Fredric March) and for 30 years the Grim Reaper was good to her and Death Took A Holiday. But at last, last July, the slim petite actress famous for wearing her long blond hair concealing half her pixie-like face, came face to face once again with the fatal "Prince" opposite whom she had once played.

It was in 1942 that the late Ms. Lake appeared with Fredric March, who in 1934 had made famous the role of Death Incarnate—Prince Sirki—in DEATH TAKES A HOLIDAY. Her role was that of the anti-male mischief-maker in I MARRIED A WITCH, adapted from the book started by Thorne Smith of "Topper" & "Turnabout" fame and completed by author Norman Matson upon Mr. Smith's death.

Veronica surfaced again in 1970 as Dr. Elaine Frederick in the color horror film FLESH FEAST, wherein it was neither fresh blood nor wasp serum that was used for rejuvenation but flesh-eating maggots!

Let us more kindly remember her as the lissome lass of I MARRIED A WITCH.

THE CUTEST PIXIE WHO EVER RODE A BROOMSTICK

Fredric March casts curious look at his bewitching wife in film which made VERONICA LAKE famous with fantasy fans: I MARRIED A WITCH.

END

SOUL of a MONSTER

heart of a marshmallow

r.i.p. george macready

GEORGE MACREADY was the sandy-haired, scar-cheeked super-suave villain who always seemed to have a kind of contained vibrancy about him, who radiated an aura of icy menace, who with the taut rein on his emotions and stiff-necked, thin-lipped delivery suggested that he was a seething volcano of repressed fury about to explode.

And when I met him 10 years ago, during the making of THE HUMAN DUPLICATORS (a 1964 release), what did I meet? A kindly middle-aged apple-cheeked man, almost drowsing in the sun, who roused himself to listen to me tell him how many years & in how many pictures I had enjoyed his screen villainy & stylish menace.

30 years ago he was in ALI BABA & THE 40 THIEVES; the next year, in I LOVE A MYSTERY and THE SOUL OF A MONSTER, and the following year (1945) in the gorilla & the robot serial entitled THE MONSTER & THE APE.

In 1949 he appeared in the famous ALIAS NICK BEAL (with Ray Milland) and in 1959 the infamous ALLIGATOR PEOPLE. Well, you can't win 'em all, and I had the impression Mr. Macready would have been the first to agree to that with kindly good humor.

Other appearances in fantastic films thru the years included the supernatural comedy DOWN TO EARTH (1947), jungle adventure with Lex Barker in TARZAN'S PERIL (1950) and, in 1964, THE HUMAN DUPLICATORS, in which he was described as "dripping venom in a villainous delineation." What—that kindly man, sitting outside the studio set between takes, chatting with me casually? He took out a pen and wrote: Dear Readers and Horror Fans: I hope you enjoy "The Human Duplicators" and have as much fun as I had making it. It's all horrible and hideous.

In 1969 we saw him in NIGHT GALLERY and he was great (as was only to be expected) in TV's DAUGHTER OF THE MIND.

In '70 his distinctive voice was unmistakable as he narrated the new vampire sensation, COUNT YORGA, which introduced horror star Robert Quarry.

Finally, for his son the producer, for $5 over the minimum rate for a member of the Screen Actors Guild, George Macready, at 62, made his final screen appearance in a highly individualistic, amusing & memorable cameo role in THE RETURN OF COUNT YORGA.

Around mid-year '73, shortly before he would have been 64, George Macready died.

Lionel Atwill, George Zucco, Sidney Greenstreet, Basil Rathbone—our supply of good villains is rapidly dwindling. George Macready will be sorely missed. END

Made up to look much older than he was, in Columbia serial of 1945, the 15-episodes-long MONSTER & THE APE with Ralph (CONDEMNED TO LIVE) Morgan.

Characteristically, he turned a deaf ear to the pleas of his victim, in this case one of THE ALLIGATOR PEOPLE in 1959. The late Lon Chaney Jr. was also in this one.

His last role, in THE RETURN OF COUNT YORGA, 1971.

He added to TARZAN'S PERIL in 1951. (The natives' spears are aimed at Lex Barker.)

FAREWELL, JACK

hemorrhage takes hawkins

His popping eyes reminding one a little of the late Peter Lorre, the late JACK HAWKINS posed for one of his last portraits.

Driven to an act of deadly desperation in THEATER OF BLOOD, Jack Hawkins as Solomon Psaltery takes his wife's life as Edward Lionheart (Vincent Price) looks on with sinister satisfaction.

last act: theater of blood

13 YEARS old when he first walked onto the stage in the London in which he was born in 1910, Jack Hawkins made his New York theatrical debut in 1929 in Journey's End, the famous anti-war play in which Colin (FRANKENSTEIN) Clive came to prominence.

10 years later he was seen as the Ghost in a European production of Shakespeare's Hamlet.

His movie career began after service in World War 2 and continued for 25 years, thru THE BLACK ROSE, ANGELS ONE FIVE, CRASH OF SILENCE, LAND OF THE PHARAOHS, LEAGUE OF GENTLEMEN, ZULU, THOSE DARING YOUNG MEN IN THEIR JAUNTY JALOPIES and up to THEATER OF BLOOD in which he portrayed a murderer who smothered his wife to death, appearing with a distinguished cast including Vincent Price, Diana Rigg & Robert Morley.

After his cancerous vocal chords were removed in 1966, he made 7 more pictures, his distinctive husky voice being imitated & dubbed.

Following an unsuccessful operation to give him a voice-box, he died in the London where he was born, July 18 at the age of 62.

An actor who will be sorely missed. An impressive personality who, following his horror debut in THEATER OF BLOOD, might have done much more in the genre had he lived.

END

LON IS GONE

like father, like son

black friday

FRIDAY the 13th, July 1973, the fateful day we learned a living legend had died. One of the last of the greats from the silver screen's Golden Age of horror.

An actor who appeared with Karloff, Lugosi, Atwill, Hull, Carradine, Strange, Zucco, Rains, Ouspenskaya, Tor Johnson, Naish, Price, Tamiroff, Armstrong, Rathbone, Hardwicke, Kruger—yes, and Cooper, Peck, Mitchum, Sinatra, Dietrich & other big names too.

It has been said of Edgar Rice Burroughs that "every schoolboy knows that Pellucidar is the land that lies at the center of the Earth." So, too, every reader of FM must know the sad fact that it was several years ago—2 February 1969—that we received another great blow when we learned that Karloff was gone.

Now, though he died one day earlier, it is probable that Friday the 13th of July will always be remembered as the day the death of the 67-year-old son of Lon Chaney Sr. was revealed to the public.

Not revealed at the time was the basic cause of his death. I had known for a year or more, from one of his closest friends, that "the cobalt treatments were killing him," but since this fact was never publicly mentioned I did not think it my place to break the bad news and so I pretended ignorance even when asked by the Associated Press or interviewed on TV. In fact, I leave it to Lon's widow herself, in the letter meant for you all and printed in this issue, to make the public announcement.

Now it's our turn for tears, Lon.

born dead

It is a miracle that Lon Chaney Jr. lived to be 67 because he almost didn't survive the first few seconds after birth. He told the tale at least once on TV but Lorna Alexander of Copley News Service preserved it compactly for posterity when she reported Lon's own "deep, husky" words:

"My father, acting as midwife, delivered me on that very cold morning of February 10th, 1906—my true birthdate. And, holding what appeared to be a totally lifeless form, rushed me outside our Oklahoma City shack to a small pond out back where, breaking the ice with his foot, he dunked me in the freezing water. This shock treatment started me breathing.—Six weeks later I made my debut in show biz."

monster world in mourning

Letters from the great, the near great & the just plain grateful began pouring in within 24 hours after Lon had died. A sampling:

"As I write these lines, I'm shocked and saddened to realize that Hollywood has lost six familiar and fondly-remembered figures within just ten short days. Last but not least in the lamentable list is Lon Chaney Jr. There is surely no need to tell any lover of fantasy films who he was or what he did. My own personal feeling of loss revolves around the fact that he was never given the opportunity to do more; that all too often he was forced to play unrewarding roles in inferior productions. The talent he displayed in his 'non-horror' appearances—OF MICE AND MEN, HIGH NOON, etc.—could have and should have been accorded far better showcases than he usually found for it. The tragedy of his professional life was that he lived so much of it in B pictures—the triumph, that he was able, by virtue of his ability, to rise above them."—Robert Bloch.

Fan Christopher Brady, Arlington Hgts./IL: "It is just past midnight. The subject of my letter on this 'Black Friday' is a grim one. The death of Lon Chaney Jr.—the Wolf Man. Several weeks prior to the death of Mr. Chaney, I was contemplating writing a letter . . . I was saying to myself, 'Who knows when death could take him from us?' The answer to this question came sadly this Friday the 13th. I first heard the news over a car radio during a thunder & lightning storm which seemed to set the stage for Lon Chaney's last act. He was one of a kind. The last of his breed."

Wm. Armstrong, fan: "I felt I had to write and thank you personally for giving me the opportunity to write him a fan letter before he passed on."

Alex Gordon, producer of SHE CREATURE: "I met Lon Chaney Jr. backstage at the Red Skelton Show when he appeared with Bela Lugosi and Peter Lorre and we chatted for awhile. He was a very nice man who took his work seriously and always tried to do the best possible job no matter how high or low budget the picture was. He always spoke very highly of his fellow actors like Boris Karloff and Bela Lugosi and genuinely seemed to like them."

Echoing Gordon, Rod (TWILIGHT ZONE) Serling expressed himself: "He treated his profession with respect—too often a rare thing."

A fan, Tom DeWitt: "When I saw an article on the death of the great Lon Chaney in my local paper my mouth literally dropped open and it felt like 10 million butterflies flew in. In one of your issues you told all of **FM's** fans that Lon Chaney was ill. And you told us all to drop him a letter to cheer him up. I did just that, I told him what a great man I thought he was."

A letter to Lon by Don V. Booty, a fan, of Macomb/IL, that was typical of the hundreds forwarded to him during his dying days:

"Dear Mr. Chaney:

"I saw a brief notice in Robert Herguth's column in *The Chicago Daily News* that you were ill, and I wanted to send a note, expressing my sincere wish that you have a quick recovery. I've never written a fan letter, but somehow, the many years that I've enjoyed your films, the warm memories I have of those years in childhood that I spent enthralled by your presence on the screen, prompted me to express my sympathies. Your portrayal of Larry Talbot in THE WOLF MAN is without doubt one of the finest characterizations—horrific or otherwise—ever captured on film. All other "menbeasts" since have had to measure up to your high standard; most have failed. Oliver Reed, the British actor, perhaps came closest in Hammer Films CURSE OF THE WEREWOLF. But for depth and subtlety of characterization, for its evocation of that frightening potential within us all to find ourselves prowling the mist-shrouded woodlands at the promptings of some dark mystery beyond our ken, your performance was most consummately realized. My parents could tell you—with perhaps more amusement now than then, when I was 8 years old—of the bloodcurdling howls that were wont to ululate from behind the doors of my room, when I would practice my own metamorphosis. I wish you a quick return to health, and God-speed, as I'm sure your legion of fans has done."

Frankie Larkin, Southern California fan: "Lest there by any doubt that THE WOLF MAN will howl every Friday the 13th, the day the world learned of the death of Lon Chaney Jr., THE INDESTRUCTIBLE MAN will become even more immortal as the pages of **FAMOUS MONSTERS** are filled with sadness, grief and fond memories from his loving fans. THE MAN MADE MONSTER has met his true Creator, to be re-united with his famous

5 FACES OF LON

LARRY

THE WOLF MAN!

TALBOT

In an early role, note scarred area around his left eye, somewhat reminiscent of his father's make-up in THE ROAD TO MANDALAY.

The Young Lon at the time he entered movies. In BIRD OF PARADISE, RKO, 1932.

father, THE MAN OF A THOUSAND FACES. Can there by any better eulogy than Larry Talbot had received from Maleva upon his death, after suffering the tortures of the damned? I think not . . . for 'As the rain enters the soil, the river enters the sea. So tears run to a predestined end. Your suffering is over, Mr. Chaney. Now you will find peace for eternity.'"

Manuel Weltman & wife; he, the original co-founder of the Count Dracula Society; expressed some of the foregoing thoughts in this verse:

Put away the wolfsbane;
Gaze upon the moon;
The wolfman's search has ended,
As has his howling tune.
Suffering of the pentagram
And moonlight's torture cease
Now that Larry Talbot's soul
Has found eternal peace.

And finally:

"Lon Chaney, father and son, Junior and Senior, how many wonderful memories of excitement and entertainment those names, that name, evoke. I never knew the father but from what I've read of him and being a great fan of his when I was a boy, I remember his gentleness. The same was true of the son. Working with him was a totally professional experience and added to it this feeling of gentleness now with his passing adds another wonderful memory to a long career."—Vincent Price.

THE FILMS OF LON CHANEY JR.

AA = Allied Artists
Col = Columbia
Para = Paramount
Rep = Republic
UA = United Artists
WB = Warner Bros.

1932

BIRD OF PARADISE. RKO.
THE LAST FRONTIER. RKO. Lon as a "Zorro" of the Old West, complete with mask. A feature version was released as THE BLACK GHOST.

1933

LUCKY DEVILS. RKO.
SCARLET RIVER. RKO.
SON OF THE BORDER. RKO.
THE 3 MUSKETEERS. Mascot. 12-episode serial with *John Wayne*. Chapters included "The Master Spy", "Death's Marathon", "The Master Strikes" & "The Fatal Cave".

1934

16 FATHOMS DEEP. Monogram.
THE LIFE OF VIRGIE WINTERS. RKO.
GIRL OF MY DREAMS. Monogram

1935

THE SHADOW OF SILK LENNOX. Commodore. G-man Lon posing as a crook.
THE MARRIAGE BARGAIN. Hollywood Exchange.

CAPTAIN HURRICANE. RKO.
HOLD 'EM YALE. Para. With Buster (Flash Gordon) Crabbe.
ACCENT ON YOUTH. Para. With Herbert (THE FLY) Marshall.

1936

THE ROSEBOWL. Para. With Buster (BUCK ROGERS) Crabbe.
A SCREAM IN THE NIGHT. Commodore.
UNDERSEA KINGDOM. Rep. 12-part serial. Chapter titles: "Beneath the Ocean Floor", "The Undersea City", "Arena of Death", "Revenge of the Volkites", "Prisoners of Atlantis", "The Juggernaut Strikes", "Death in the Air", "Atlantis Destroyed", "Flaming Death", "Ascent to the Upperworld."
THE SINGING COWBOY. Republic.
ACE DRUMMOND. Universal. 13-part serial with Jean (FLASH GORDON) Rogers. Titles: "Where East Meets West", "The Invisible Enemy", "Doorway of Doom", "The Radio Riddle", "Evil Spirits", "The Trackless Trail", "Sign in the Sky", "Secret Service", "The Mountain of Jade", "The Dragon Commands", "Squadron Of Death" & "The World's Akin."
THE OLD CORRAL. Rep.

1937

MIDNIGHT TAXI. Fox. With Frances (INVISIBLE RAY) Drake & Brian (CREEPING UNKNOWN) Donlevy.

As the handsome young athlete in the early days of his starring roles in RKO pictures. At this point in his career he might easily have played Bruce Cabot's part in KING KONG, when you stop to consider it.

Pie-eyed. Hamming it up on the first day of production, Aug. '39, on the set of OF MICE & MEN.

THE INDESTRUCTIBLE MAN of 1956, Allied Artists. Brought back from the dead by Science.

ANGEL'S HOLIDAY. Fox.
WILD & WOOLY. Fox.
WIFE, DOCTOR & NURSE. Fox. With Warner (6 HOURS TO LIVE) Baxter.
SECRET AGENT X-9. Universal serial in 12 episodes.
SLAVE SHIP. Fox. With George (VILLAGE OF THE DAMNED) Sanders.
LIFE BEGINS IN COLLEGE. Fox.
CHARLIE CHAN ON BROADWAY. Fox. With Warner (WEREWOLF OF LONDON) Oland.

1938

ROAD DEMON. Fox.
PASSPORT HUSBAND. Fox.
MR. MOTO'S GAMBLE. Fox. With Peter Lorre.

1939

JESSE JAMES. Fox. Technicolor. With Henry (WEREWOLF OF LONDON) Hull.
FRONTIER MARSHALL. Fox.
CHARLIE CHAN IN THE CITY IN DARKNESS. Fox. Murder, foreign intrigue & supernatural elements.
UNION PACIFIC. Para. Directed by Cecil B. De Mille! With Joel (MOST DANGEROUS GAME) McCrea.
OF MICE AND MEN. United Artists. His "straight" masterpiece, with Burgess (TORTURE GARDEN) Meredith.

1940

ONE MILLION B.C. United Artists. Re-released as CAVE MAN. British title: MAN & HIS MATE. Lon as leader of the prehistoric men in a dawn world of dangerous dinosaurs.
NORTH WEST MOUNTED POLICE. Para. Technicolor. De Mille liked him. Lon as a half-breed, a role often played in early days by his father. With Akim (THE BLACK SLEEP) Tamiroff.
RIDERS OF DEATH VALLEY. Uni.

1941

MAN MADE MONSTER. Uni. Later re-released as ATOMIC MONSTER. Lon as Dan McCormick. With Lionel Atwill & Samuel S. Hinds.
BILLY THE KID. MGM. Technicolor. Lon a villain in a bit part. With Brian Donlevy.

As MAN MADE MONSTER with Lionel Atwill in the Universal Production of 1941.

He shared THE BLACK CASTLE at Universal in 1952 with Boris Karloff.

BADLANDS OF DAKOTA. Univ. With Richard (TRANSATLANTIC TUNNEL) Dix, Glenn Strange & Samuel S. Hinds. Lon was a villain.
THE WOLF MAN. Uni. His horror masterpiece. Lon as ill-fated lycanthrope Larry Talbot. With Claude Rains, Bela Lugosi, Maria Ouspenskaya, Ralph Bellamy, Evelyn Ankers.
TOO MANY BLONDES. Uni.
SAN ANTONIO ROSE. Uni.

1942

THE GHOST OF FRANKENSTEIN. Uni. As the Monster, with Sir Cedric Hardwicke, Bela Lugosi, Ralph Bellamy, Lionel Atwill.
NORTH TO THE KLONDIKE. Uni.
OVERLAND MAIL. Uni. 15-episode serial.
EYES OF THE UNDERWORLD. Uni. With Richard Dix.
THE MUMMY'S TOMB. Uni. As Kharis, with Geo. Zucco & Turhan Bey.
KEEPING FIT. Uni. (short)

1943

WHAT WE ARE FIGHTING FOR. Uni. (short)
FRANKENSTEIN MEETS THE WOLF MAN. Uni. With Lugosi, Atwill & Ouspenskaya.
FRONTIER BADMEN. Uni.
CRAZY HOUSE. Uni.
SON OF DRACULA. Uni. As Count Alucard, with Evelyn Ankers & Samuel S. Hinds.
CALLING DR. DEATH. Uni. Inner Sanctum Mystery with J. Carrol Naish.

1944

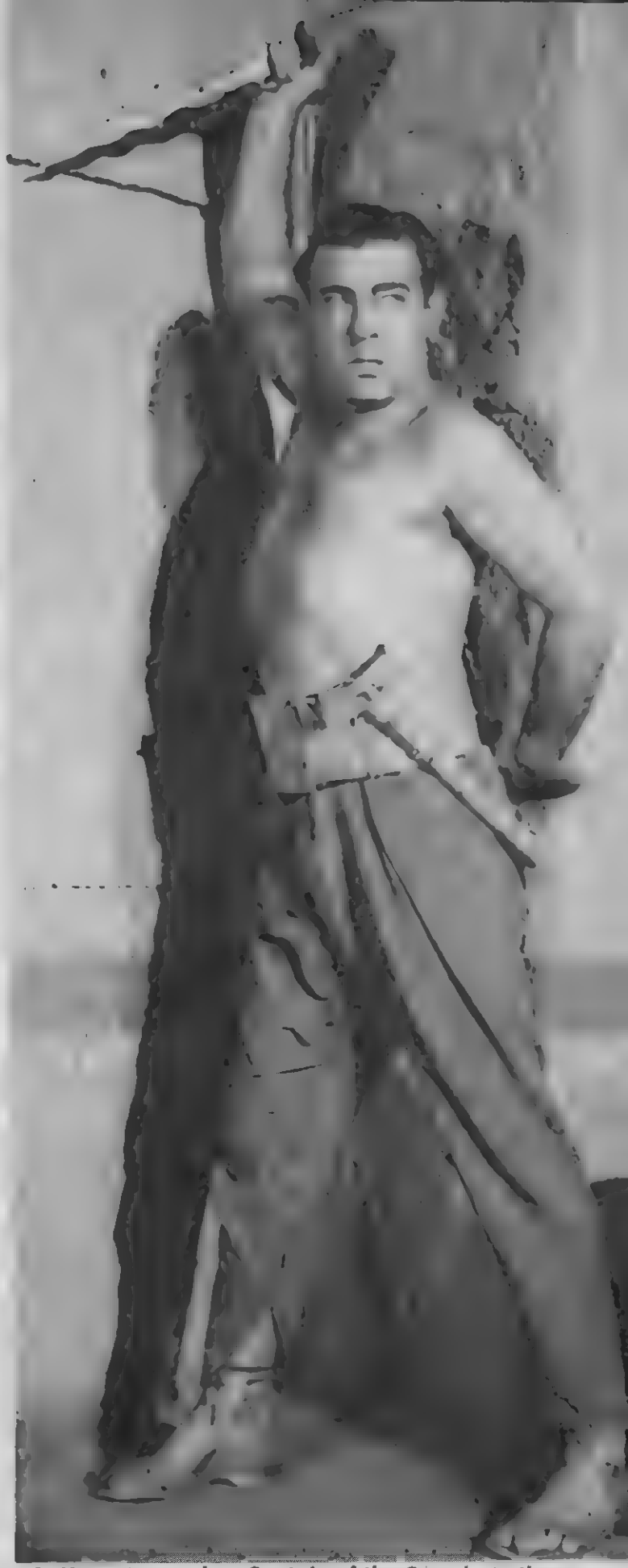
FOLLOW THE BOYS. Uni. With Marlene Dietrich & Dinah Shore!

When "Lennie" lived again. Eyes misty with appreciation from the crowd of 300 at the 4th Annual Count Dracula Society Awards Banquet (1966), Lon recreated the character he made world-famous in John Steinbeck's OF MICE AND MEN.

WEIRD WOMAN. Uni. Based on Fritz Leiber's classic novel of supernatural horror, "Conjure Wife." Inner Sanctum Mystey with Evelyn Ankers. As Prof. Norman Reed.
COBRA WOMAN. Uni. Technicolor. As Hava the tongueless, with Jon Hall, Maria Montez, Sabu & Samuel S. Hinds.
GHOST CATCHERS. Uni.
THE MUMMY'S GHOST. Uni. As Kharis, with John Carradine.
DEAD MAN'S EYES. Uni. Inner Sanctum Mystery.
HOUSE OF FRANKENSTEIN. Uni. Lon as Larry Talbot, with Karloff, Carradine, Naish, Zucco & Glenn Strange.

1945

HOUSE OF DRACULA. Uni. As the Wolf Man, with Carradine, Atwill, Strange & Onslow Stevens.
HERE COME THE CO-EDS. Uni.
THE MUMMY'S CURSE. Uni. Kharis again, with Peter Coe.
THE FROZEN GHOST. Uni. Inner Sanctum Mystery. As Alex Gregor, with Evelyn Ankers.
STRANGE CONFESSION. Uni. Inner Sanctum Mystery. Re-released as THE MISSING HEAD. Lon as a scientist betrayed. With J. Carrol Naish & Lloyd Bridges.
THE DALTONS RIDE AGAIN. Uni. With



As Hava, tongueless Captain of the Guards, in the technicolor adventure film COBRA WOMAN with Maria Montez, Jon Hall & Sabu. (Universal 1943.)

Kent Taylor.
PILLOW OF DEATH. Uni. Inner Sanctum Mystery.

1947

MY FAVORITE BRUNETTE. Para. With Peter Lorre, Bob Hope & Bing Crosby.
LAGUNA, USA. Para. (short)

1948

ALBUQUERQUE. Para.
16 FATHOMS DEEP. Monogram. Remake of the '34 film. With Lloyd Bridges.
ABBOTT & COSTELLO MEET FRANKENSTEIN. Uni. British title: ABBOTT & COSTELLO MEET THE GHOSTS. With Lugosi & Strange.
THE COUNTERFEITERS. Fox.

1949

CAPTAIN CHINA. Para. With Robert Armstrong.
THERE'S A GIRL IN MY HEART. AA.

1950

ONCE A THIEF. UA.

1951

INSIDE STRAIGHT. MGM.
ONLY THE VALIANT. WB. Lon as "Arab", with Gregory Peck.
BEHAVE YOURSELF. RKO. With Hans (THE TWONKY) Conreid.
BRIDE OF THE GORILLA. Broder Prods. Directed by Curt Siodmak. With Barbara (FOUR-SIDED TRIANGLE) Payton, Raymond (GODZILLA) Burr & Tom (I WALKED WITH A ZOMBIE) Conway. Lon as Taro.

1952

BATTLES OF CHIEF PONTIAC. Broder Prods. With Lex (TARZAN) Barker.
THIEF OF DAMASCUS. Col. Technicolor. Lon as Sinbad.
HIGH NOON. UA. With Otto (DRACULA'S DAUGHTER) Kruger, Gary Cooper, Grace Kelly & Lloyd Bridges.
SPRINGFIELD RIFLE. WB. Color. With Gary Cooper.
FLAME OF ARABY. Uni. Technicolor.
THE BLACK CASTLE. Uni. Lon: Gargon. With Boris Karloff & John (ATTACK OF THE PUPPET PEOPLE) Hoyt.

1953

RAIDERS OF THE 7 SEAS. UA. Technicolor. Lon: Peg Leg, chief henchman of pirate chief.
A LION IS IN THE STREETS. WB. Technicolor. With James (MAN OF A THOUSAND FACES) Cagney, Anne (FORBIDDEN PLANET) Francis & Warner (DESTINATION MOON) Anderson.
BANDIT ISLAND. Lippert. Novelty short in 3D.

1954

THE BOY FROM OKLAHOMA. WB. Color.
JIVARO. Para. Technicolor. Lon as Pedro in jungle adventure known in England as LOST TREASURE OF THE AMAZON. With Fernando Lamas & Richard Denning.
CASANOVA'S BIG NIGHT. Para. Technicolor. Lon: Emo; with Rathbone, Carradine, Price, Hugh Marlowe & Primo (TV FRANKENSTEIN) Carnera.
THE BIG CHASE. Lippert. With Glenn (AMAZING COLOSSAL MAN) Langan.
PASSION. RKO. Technicolor. Lon as Castro, a cowardly murderer; with Cornel (NO BLADE OF GRASS) Wilde, Yvonne de Carlo, Raymond Burr.
BIG HOUSE USA. UA.

1955

NOT AS A STRANGER. UA. With Sinatra, Robt. Mitchum.
I DIED A THOUSAND TIMES. WB. Color. Jack (TV JEKYLL & HYDE) Palance, Lee Marvin.
THE INDIAN FIGHTER. UA. Color. With Kirk Douglas & Walter Matthau.
THE SILVER STAR. Lippert.

1956

MANFISH. UA. Color. British title CALYPSO. Loosely based on Poe's "Gold Bug" & "Tell-Tale Heart." Lon as "Swede" the slow-witted mate of a fishing boat. With Victor (THE SHADOW) Jory.
THE INDESTRUCTIBLE MAN. Pollexfen Prods. Lon as The Butcher.
THE BLACK SLEEP. UA. As Mungo, with Lugosi, Carradine, Rathbone, Tamiroff & Tor Johnson.
DANIEL BOONE, TRAIL BLAZER. Rep. Color. As Chief Blackfish, with Bruce (TARZAN) Bennett.
PARDNERS. Para. Technicolor. Martin & Lewis, Jeff (THIS ISLAND EARTH) Morrow; Lon as Whitey.

1957

CYCLOPS. Bert Gordon Prod. Lon: Martin Melville.

1958

THE DEFIANT ONES. UA. Color. Sidney Poitier & Tony Curtis.

1959

MEN, WOMEN & GUNS. Uni. THE ALLIGATOR PEOPLE. Fox. Lon: Mannon. With Bruce Bennett, Geo. (SOUL OF A MONSTER) Macready & Beverly (NOT OF THIS EARTH) Garland.
FACE OF THE SCREAMING WEREWOLF. American title of Mexican-made movie CASA DEL TERROR.
THE DEVIL'S MESSENGER. Herts-Lion. Color. Directed by Curt Siodmak. Lon as Lucifer.

1961

REBELLION IN CUBA. International.

1963

THE HAUNTED PALACE. AIP. Color. Lon as Simon Orne, warlock. With Vincent Price & Elisha Cook. Directed by Roger Corman.

1964

LAW OF THE LAWLESS. Para. With Bruce Cabot, John Agar & Richard Arlen.
WITCHCRAFT. 20th-Fox. Lon as Morgan Whitlock, leader of a witches' coven.

9 MEMORIES of LON

Gagging around with leading lady Evelyn Ankers on set of THE WOLF MAN (Universal 1941).

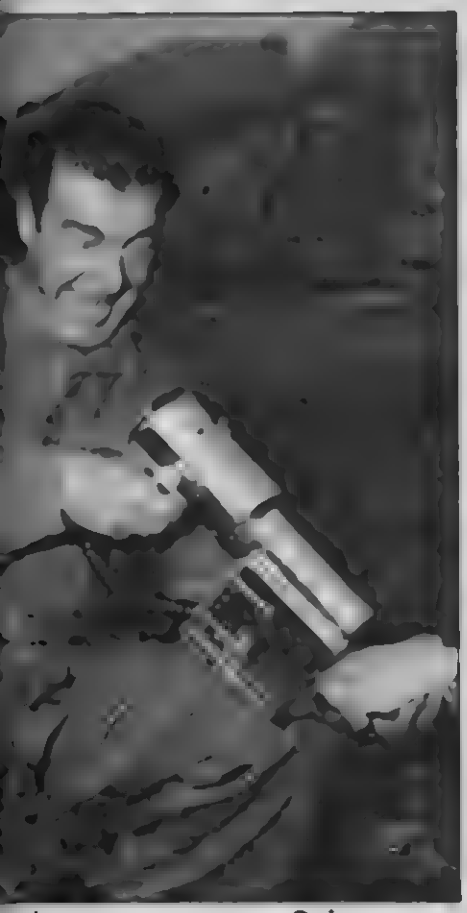
Lon comforts the late Maria Ouspenskaya in funereal scene for Bela Lugosi in THE WOLF MAN (Universal 1941). "The path you chose was t'orny, my son," she said. She might have been speaking of Lon himself—the path he chose was thorny.

ALONG THE MOHAWK TRAIL. Feature re-edited from TV's "Hawkeye" series.
THE LONG RIFLE & THE TOMAHAWK. Feature re-edited from TV's "Hawkeye" series.
THE PATHFINDER & THE MOHICAN. Feature re-edited from TV's "Hawkeye" series.
THE REDMEN & THE RENEGADES. Feature re-edited from TV's "Hawkeye" series.
STAGE TO THUNDER ROCK. Para. Technicolor. Lon as Henry Parker. With Scott Brady, Barry Sullivan & John Agar, all remembered from monster movies.
YOUNG FURY. Para. Technicolor. Lon as bartender; with John Agar & Richard (ISLAND OF LOST SOULS) Arlen.
BLACK SPURS. Para. Technicolor. Lon as crooked boss of town. With Terry (MIGHTY JOE YOUNG) Moore, Scott Brady, Richard Arlen & Bruce Cabot.

1965

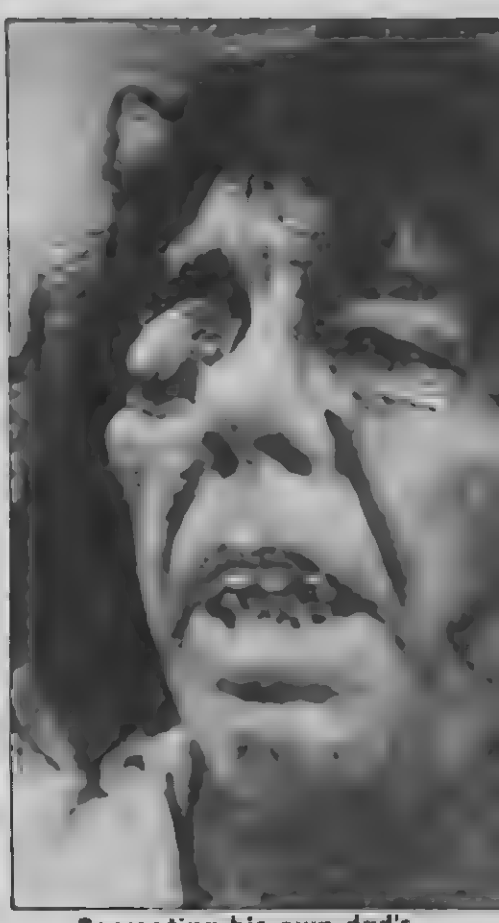
TOWN TAMER. Para Technicolor. Good Mayor Charlie Leach. With Bruce (KONG) Cabot, Dana (NIGHT OF THE DEMON) Andrews, Terry Moore & Richard Arlen.
APACHE UPRISING. Para. Technicolor. Stagecoach driver Charlie Russell. With Gene (DONOVAN'S BRAIN) Evans & Richard Arlen.

Turning Lon into the Hunchback of Notre Dame for his appearance in the Route 66 spoof with Karloff & Lorre.



Lon goes gaga over Geiger counter's radioactive revelation.

MAN MADE MONSTER or ATOMIC MONSTER—take your pick!



Recreating his own dad's character, Quasimodo, for TV's Route 66.

AN OPEN LETTER TO HIS FANS

Thirty-six years of togetherness has been shattered by the ultimate end of us all - a failing heart.

I cannot say that it was totally unexpected. The shadow of the end began to creep across our doorstep seven years ago - when Lon Chaney Jr. developed the same disease that had killed his father in 1930 - cancer of the throat.

Cobalt treatment eliminated the cancer - but there were many complications. In the end, I guess the Great Director needed another star performer in the Sky.

We want to tell all of you wonderful people how great you are. Lon always insisted on signing all the autographs that he possibly could.

He read your mail - and enjoyed all of it - the art work, the posters, the photographs - everything. Knowing that so many of you cared, made him very happy.

Thank you for caring.

Mrs Lon Chaney

MRS. LON CHANEY, JR.

TO: Forrest J Ackerman
Editor-in-chief
Famous Monsters of Filmland
Magazine

Lon & the Lady of His Choice—Patsy Chaney, his companion since 1937, author of the above letter.

As the human-created horror in the Realart re-release of MAN MADE MONSTER known as ATOMIC MONSTER.

JOHNNY RENO. Para. Technicolor. With Dana Andrews, Richard Arlen.
WACO. Para. Technicolor. With Brian Donlevy, Terry Moore.
HOUSE OF THE BLACK DEATH. Taurus Prods. With John Carradine. TV title: NIGHT OF THE BEAST.

1967

DR. TERROR'S GALLERY OF HORRORS. American General. Color. Known on TV as RETURN FROM THE PAST. With John Carradine & Gray Daniels.

1968

SPIDER BABY. American General. Also known as CANNIBAL ORGY, THE LIVER EATERS, ATTACK OF THE LIVER EATERS and THE MADDEST STORY EVER TOLD. With Carol (HOUSE ON HAUNTED HILL) Ohmart & Mantan Moreland.

1971

DRACULA VS. FRANKENSTEIN. Independent International. Lon as Groton the Mad Zombie. With J. Carrol Naish, Angelo Rossitto & Forrest J Ackerman.

A few weeks before his death he was planning to go to Warren, Ohio, to appear on the stage in *Arsenic & Old Lace*. He was even testing his voice with a lavalier mike to see if it would project all right. (A year or two earlier he had had to have half his vocal cords removed.)

Lon personally told me one time several years ago when I interviewed him that he felt it silly to still be referred to as "Jr." when he had two grown sons (Ronald & Lon III) and numerous grandchildren. And his final request was that his death receive no publicity.

But I'm afraid, Mr. Creighton Tull Chaney, the restless natives hereabouts would change into angry villagers and storm the Ackermansion if I were not to pay proper tribute to you. As I did publicly at the open meeting of the Count Dracula Society the Sunday after you had died. I hope you'll forgive me, along with a million other fans, for being only human, and saddened by your death and feeling it would be unthinkable not to accord your passing the homage due a departed prince of players.

—Forry Ackerman

END

YOU AXED FOR IT!

To avoid any cutting remarks, the ole Shock Doc slipped out of his shroud long enough to do a little work to try to please the creepy crowd. If you want to keep him busy, send your requests *(on a postcard only)* to Shock Doc, c/o *FAMOUS MONSTERS*, Warren Pub. Co., 145 E. 32 St., NYC 10016.

10 years ago the *ATOM AGE VAMPIRE* terrorized the screen. Shown again for DAVID NANKERVIS, JOHN F. GLEESON, RON GARDNER, ROBT. MUNCIE, JOHN HOPKINS, ROBT. DUERLING & DALE JONES.

This Face of Fright from the *NIGHT OF THE LIVING DEAD* for JOE MAGGIO JR. RODNEY LEKAN KEN GORMAN, JAS. NEMETH SCOTT FRANCIS & DALE SOUTHERLAND.

Irritated Alien from the *ANGRY RED PLANET* poses for JOHN STUUR EPPERSON, ROSS HEINS CHAS CAMPBELL, BRIAN MILLER STEVEN SEAMAN & STEVEN SECHRIST.

From the Triple Horror Threat, *ORGY OF THE LIVING DEAD* comes this Hideous Horror for TONY GREER, CHRIS VOUGHT JIM SARDELS & JOHN N. FASANO.

Another Ghastly Ghoul from *ORGY OF THE LIVING DEAD* for fearless STEVE CLEMENS ERIC SCHWARZ, JEFF SLOAN, JOHNNY & MONICA ALUCARD & BOB DAVID.

Yvonne Mitchell paints a ghostly portrait of her late husband Eastwood (MICHAEL GOUGH), seen as a corpse below for RICHARD NOEL, MIKE BRINKLEY, GREG NICOLL, VINCENT GARVEY, NATHAN JONES, GLENN AUSTIN, FRANK SHORT & PAT CAFFREY. From *CRUCIBLE OF HORROR*.

This classic shot of Karloff from *BRIDE OF FRANKENSTEIN* to warm the cockles of the hearts of PAUL MERCIER, TOM POST, RICK KADANSKY, MIKE KLEHA, JEFF AUKSCUNAS, ROSS SCHROEDER, SCOTT TOPPERNOLL, GLENN HEPPARD & DeLYNN TENNANT.

YOU AXED FOR IT!

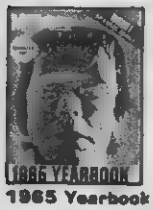
When *DRACULA* (in the person of Norman Welsh) invaded the Purple Playhouse on Canadian TV last March, he left this record of his nefarious nocturnal activities for BRUCE CARLE, DAWN WATTERSON, RAND TRAVERSE, LARRY LEHNHOFF, JOHN RIZZO, KEVIN LACY, BILLY STONE, MARK HARTZ, BOB LOPER, JOE BACH & CHAS. A. DODD.

Yogurt could have saved this girl in *THE RETURN OF COUNT YORGA*. Anyway, *FM* saved her for MARK SIMMET, JOHN ADOLFI, JEMI NICOLL, MIKE POSA, MARK BROCK, BRIAN ECK, C.L. MULLINS JR., DICK JANOS, DONNA LIGHTELL & RACHAEL STREISAND.

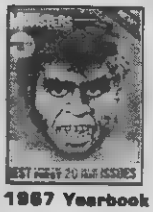
A bad way to cure anemia is demonstrated in *THE BLOOD DRINKERS* for the (DIS)MEMBERS of THE FAMOUS FIENDS FAN CLUB of Paducah/KY, MATT HARRISON, COUNT EGAN VOIGHT, STEVE AUSTIN, DON GOODYEAR, DON R. WOEHLER, TROY CULLISON & SHADRACK MAFOJANE.

A Prize Reprise from last year when CHRISTOPER LEE did his thing in *DRACULA A.D. 1972*. For CAROL SCARDINO, BARBARA CARRUTH, SUNDANCE SHADO, DAN ERWINE, JAMIE SOMERFELDT, DARTHE J. TWOMEY, SUSAN McGEE, FRANCESCO GIAMONTI & PAUL W. URBAHNS. END

YOU AXED FOR IT
SUPER HORRIFIC


1965 Yearbook

1966 Yearbook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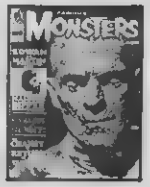
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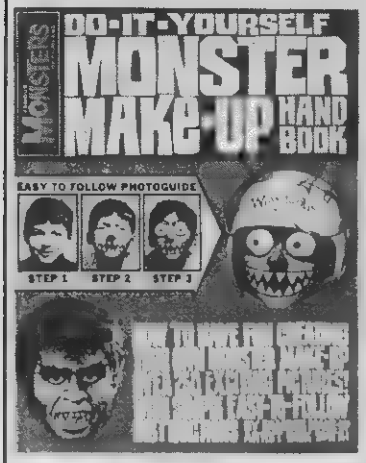

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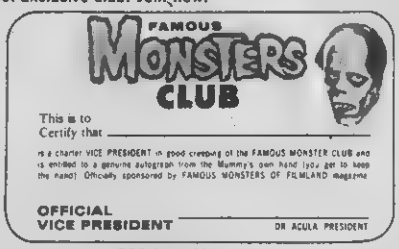

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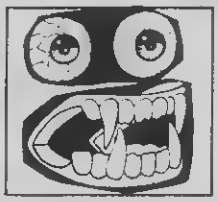

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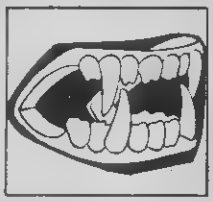

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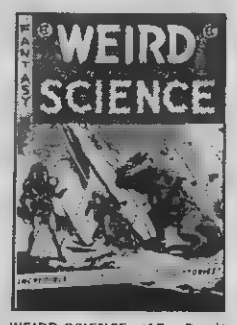

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The celebrated Case of the Firebug Murders is prime 1940's Dick Tracy radio continuity, with all the weird characters straight from the comic strip. Hard nosed ol' Gravel Gertie phones Tracy about a monster fire, Vitamin Flintheart helps Tracy track down the firebug fiend, "Hotfoot," and a block-burning real-estate promoter boss, J.P. Doom! It was most imperative that Tracy stop the firebug murders: to stop hotfoot; save life, limb and property; keep Doom from buying or burning the entire town; & lumber was (gulp!) in short supply!

LITTLE ORPHAN ANNIE
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Poor Little Orphan Annie, wandering alone through the world with her dog, Sandy, and no one but the weirdest assortment of thugs and crooks and fiends to keep her company, after a fashion. Everywhere Annie went, criminals were sure to go, and also a friendly police sargent to report their nefarious doings to. Every so often good citizens, Ovaltine commercials and/or Daddy Warbucks would also materialize in the nick of time. On this record Annie takes on a whole gang of pearl-diving pirates and a mysterious slinky smuggler lady! ARF!

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"CAPTAAAAAIIINNNN MIDNIIIIGGHHTTT!!—" Shouts the announcer at the start of each of the two complete radio adventures: "The Jewels of the Queen of Sheba," and "The Return of Ivan Shark." Ace airman Captain Midnight and his Secret Squadron go zooming through the air in their midnight planes, & working their secret decoders (which YOU could even get by sending in to Ovaltine!). And these were spiffy adventures, too! Imagine landing with Cap. Midnight and the Secret Squadron in ■ vast prehistoric world, surrounded by howling cavemen!

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"WHO KNOWS WHAT EVIL LURKS IN THE HEARTS OF MEN?" Only the invisible Shadow claimed to know, and the way he acted, he was probably right. What with his power to cloud men's minds, to become invisible, and to fight magic with magic, he obviously had something going for him.

There are two chilling old supernatural mysteries on this album: "The Mirror of Pan," and "The Walking Corpse," The Shadow, whose identity is known only by his girlfriend, Margo Lane, fears nothing dead or alive, earthly or not so.

ORSON WELLES AS THE SHADOW
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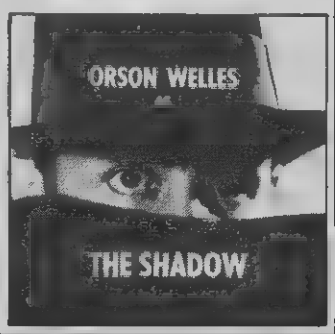
We all know that Orson Welles is one of the greatest actors of this or all centuries, but not everyone knows that he was also the voice of The Shadow back in the Golden Age of radio. This album is certainly a collector's item! A single long adventure, "The Message from the Hill," Lamont Cranston (The Shadow) and Margo Lane go to deepest Africa, and, warned telepathically by an old witch doctor to save natives from the ravages of jewel thieves, the powerfully magical Shadow does 'em in in a plot laden with occult twists.



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Humphrey Bogart in immortal mystery writer Dashiell Hammet's MALTESE FALCON is one of the greatest film performances of all time. Now you can enjoy choice moments on this record, which also features Mary Astor and Sidney Greenstreet. The Maltese Falcon was a priceless black bird that cost thousands of lives over the ages, as greedy men pursued it. Every fan of Bogey in the world will want this record. Also, every fan of good radio-style mysteries will need it. And every fan of Dashiell Hammet will consider this disc a must.

ARSENIC & OLD LACE, DR. PRESCRIBES DEATH
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ARSENIC AND OLD LACE, featuring Boris Karloff, and THE DOCTOR PRESCRIBES DEATH, featuring Bela Lugosi as the mad doctor! Good Grief! What horror film buff could ask for more! ARSENIC AND OLD LACE is of course the better and better known play, and was Boris's Broadway triumph for years! "He said I looked like Boris Karloff!" exclaims the character Boris plays, in homocidal embarrassment. As you know, ARSENIC, a play about two old biddies who "beautify" mankind by killing men, is a classic of grim humor.

—Reviews by Chuck McNaughton

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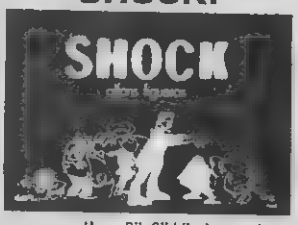

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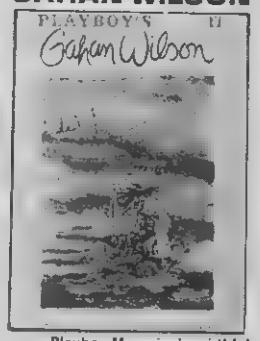
GAHAN WILSON



Playboy Magazine's mirthful master of the macabre, Gahan Wilson, has years of his life's work (evil cartooning) gathered in this 8"x11" deluxe slick paperbound volume. More than 280 cartoons here, and 145 of them are ■ full color. A must for monster, horror, sci-fi and comic art fans! Very funny! Magnificent! $2.50.

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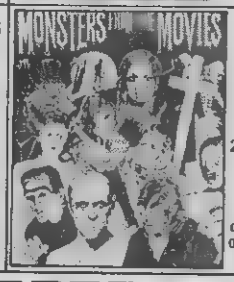

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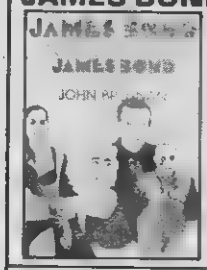

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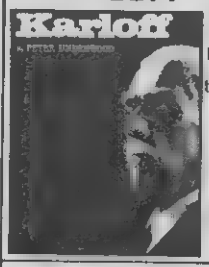

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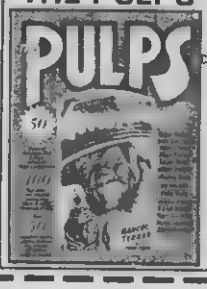

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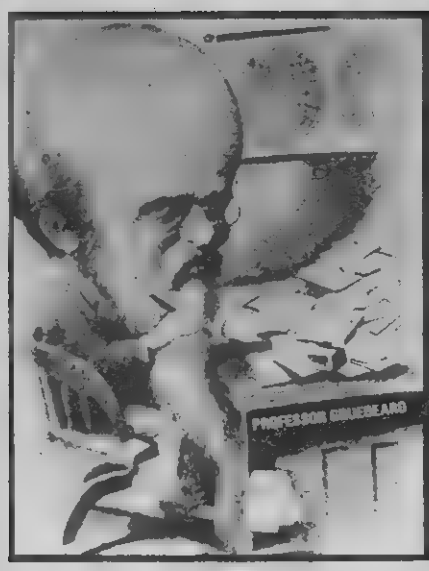

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Q I am writing in reference to issue 100. I thought it was the greatest magazine I've ever seen. I have one question. On p. 98 there is a caricature at the bottom. Whose is it?—ED BATES, No address given.

JAMES WARREN
none other than the publisher

A The drawing you're referring to is none other than the publisher, James Warren himself. Without Warren & Ackerman teaming up in 1958, there'd have been no 100th issue of FM. We can all thank our lucky scars!

Q As a serious student of the occult, I was quite interested to hear of a new Hammer Film about the historical Count Dracula entitled VLAD THE IMPALER, and supposedly starring Christopher Lee. Can you give me any information on this upcoming film which I might add to my files?—ADAM SPEKTOR, Address withheld.

A I know you saw VLAD THE IMPALER mentioned in this magazine, Adam. But now my ancient face is turning all shades of red. For apparently, the film is actually a hoax, perpetrated by someone who enjoys going about announcing never-to-be-made movies like THE MARK OF DRACULA and DRACULA WALKS THE NIGHT. As for Christopher Lee, he wrote me personally that he knows of no such title and doubts that Hammer ever heard of it, either.

Q I was thinking about a really fantastic movie I once saw. The name of this movie was JACK THE GIANT KILLER. If you can remember, who played the terrific part of the enormous, one-horned, marvelous monster in this movie? Or was it just trick filming with a model or a puppet?—KENNY KLIPP, Spring Valley, NY.

THE ONE-HORNED GIANT
puppet or person?

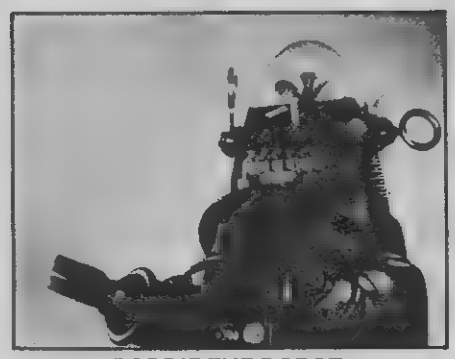
A Right on that last count, Kenny. The giants (both the one-headed & two-headed critters) were puppets, animated by twice Oscar nominee Jim Danforth. Jim built & animated all the stop-motion monsters in that fantasy film which is, unfortunately, rarely screened today.

Q I would like to ask two questions. 1) When did Boris Karloff die? 2) In the original FRANKENSTEIN, was Frankenstein blind? Please answer these questions because I really want to know.—ALAN OLSON, No address given.

A 1) 2 Feb. '69. 2) I assume you are referring to the Monster and not the scientist Frankenstein. The Monster was not blind in the 1931 FRANKENSTEIN. However, FRANKENSTEIN MEETS THE WOLF MAN was shot with the Monster blind and able to speak. A last minute decision removed his lines and any reference to his blindness. The Monster's dialog, by the way, is printed in THE FRANKENSTEIN LEGEND, a new book by Donald F. Glut.

FRANKENSTEIN
O Frank can you see?

Q My friends say that Robbie the Robot is a fake. And they say there was somebody inside. I am a Robbie the Robot fan. I say he is a **real** robot. Please answer.—MARK CICINELLI, Brooklyn, NY.



ROBBIE THE ROBOT
he had guts

A In the sense that Robbie's head actually did what you saw it do in FORBIDDEN PLANET, he is real, created by an MGM technician. But actually, there was (alas!) a human actor inside—Frankie Darro, the famed former child star (who was in the superscience serial PHANTOM EMPIRE). The voice of Robbie was provided by Marvin Miller, best known to TV fans as Michael Anthony of THE MILLIONAIRE.

END

"No red-blooded fan can do without this poster" -Forrest J Ackerman

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MYSTERY PHOTO NUMBER 69

The VILLAIN...NATURALLY!

Is it "Hair" Frankenstein? Is it Elsa Lanchester as The Bride—with a moustache to hide her identity? Is it the infamous TEEN-AGE MONSTER?

"You could'a fooled me," said Jim Warren, your fiendly publisher, when he found out who was beneath the fright wig, so maybe we can fool you too.

If you can't figure out the actor's identity, then perhaps you can unscramble the mysterious message REB TO FOOL DEATH and discover the title of the horror picture in which this sinister individual starred.

ANSWER

TO MYSTERY PHOTO No. 68

The Guessing Game pic lastime was from NIGHT OF TERROR. Among those who came up with the right answer on ATLAS AGAINST THE CYCLOPS were Paul Ryckeley, Rance Penso, Dan O'Gara, John Barabas, Paul Rogas, Chas. Dehn, Gerry Sertterh, Bruce Dreyer, Pete Daulton & Philip Smolen. Special Mention to Jody Woolley who, altho she didn't unscramble C LAST LYCANTHOPE IS AGAST, did come up with a very interesting variation: she figured it translated into LOST IN SPACE CYGLAT, the "cyglat" being the name she decided must belong to the one eyed monster!

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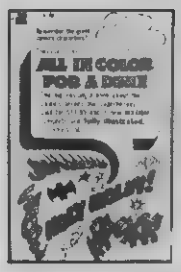

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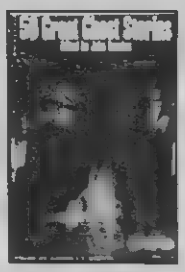

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Ten superbly crafted stories by Robert W. Chambers, Ray Bradbury, H.P. Lovecraft, Robert Bloch, Clark Ashton Smith. More!

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Nerve-shattering tales by such masters in terror as Bram Stoker, Bradbury, A. Merritt, Robert W. Chambers! Unbelievable!

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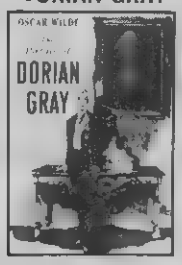
GHOST STORIES

Haunting tales of the ethereal world just beyond our own by masters of nightmare and mystery. Macabre, eerie and fantastic!

PICTURE OF DORIAN GRAY



The classic horror novel by Oscar Wilde of a man who achieved immortality through a portrait which did the aging instead of he!

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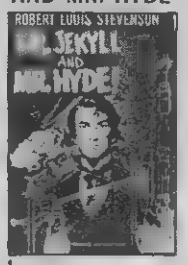

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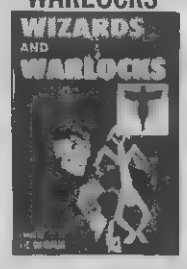

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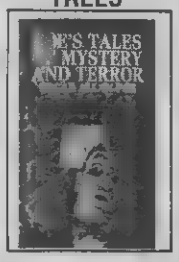

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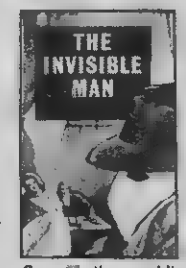

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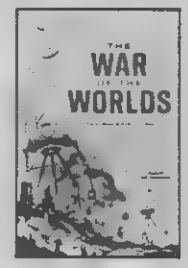

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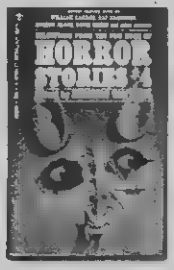

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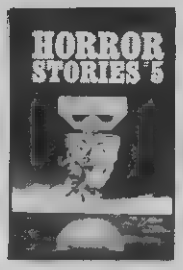

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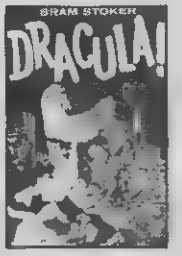

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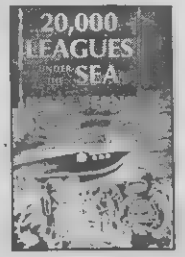

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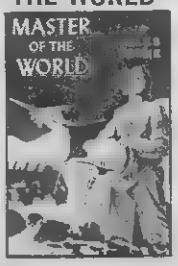

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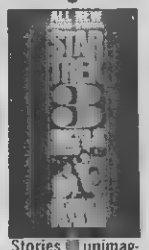

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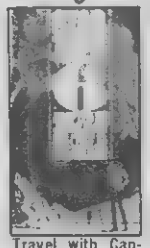

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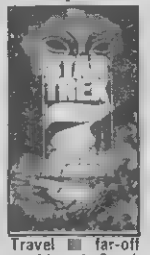

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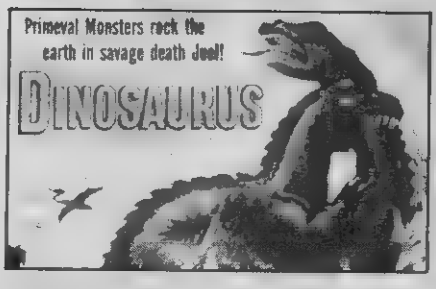

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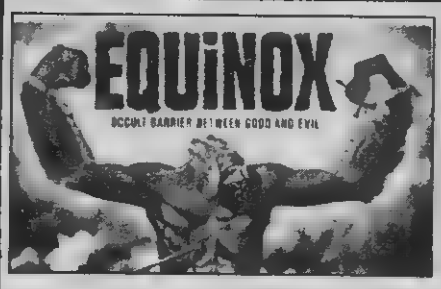

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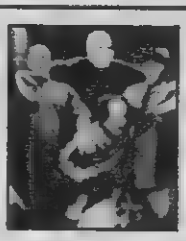

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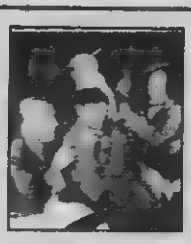

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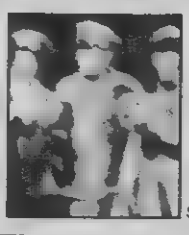

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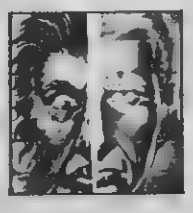

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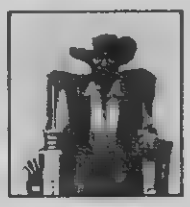

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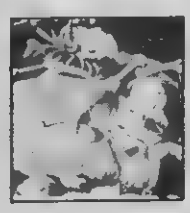

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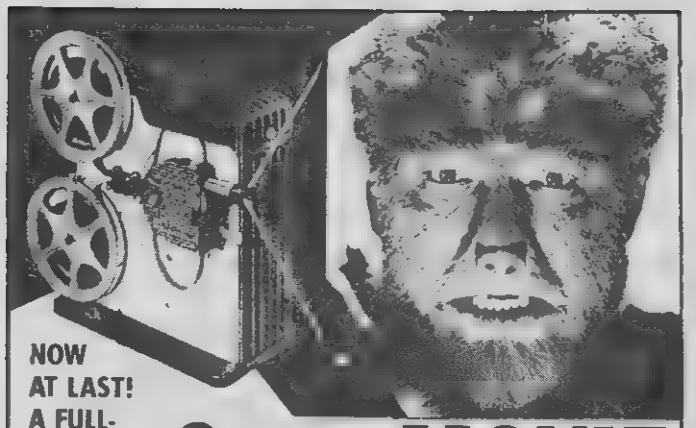

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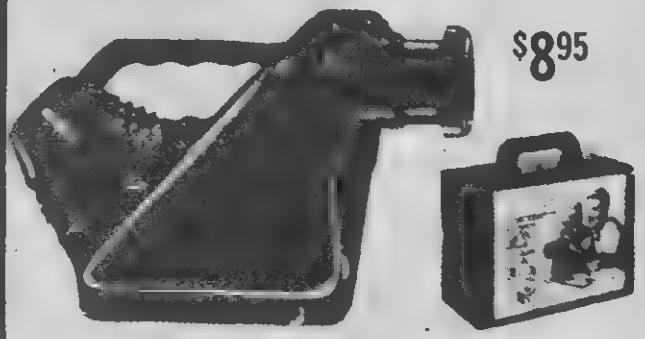

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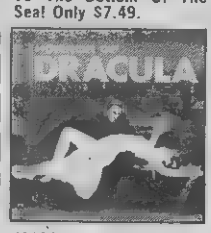

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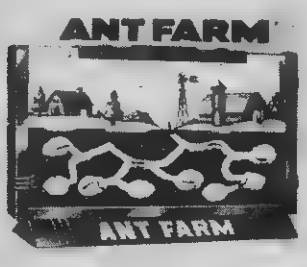

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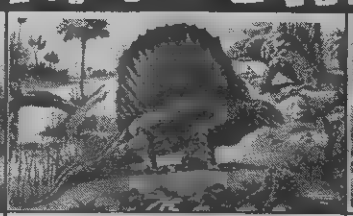

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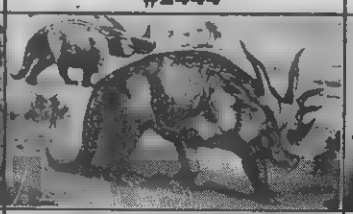

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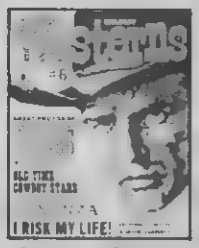

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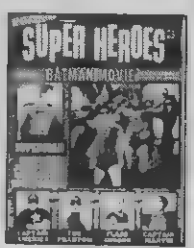

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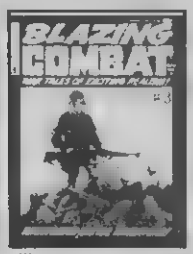

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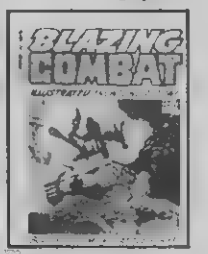

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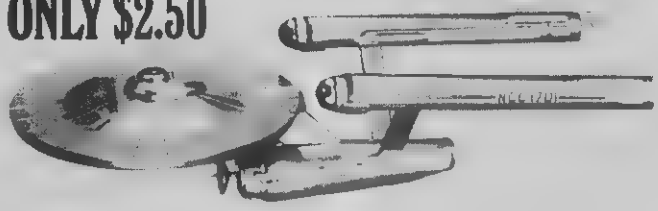

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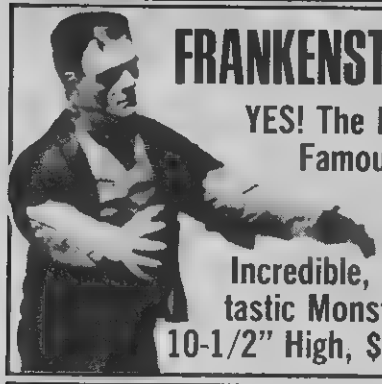

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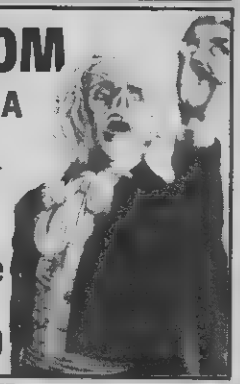

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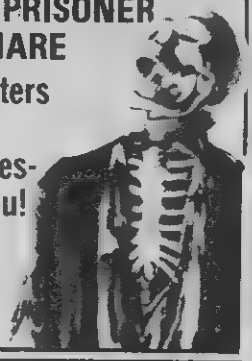

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If you're a movie buff, Film-Con 2 might be the greatest event of your life. For info, write:
FANTASY FILM FANS INTERNATIONAL, POB 74866, Los Angeles CA 90004. Memberships: $10 for all 3 days, daily memberships $5, children under 10 years of age get the weekend for $3. All adults receive the Film-Con 2 publications.

MONSTER MAKE-UP OF THE MONTH!

SAM KENT—BEFORE

SAM KENT—AFTER

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FOR SALE: Select index of FAMOUS MONSTERS magazine, issues #66-100. Send $3 & address to Stephen Crane, 75-04 95 Ave., Ozone Park, NY 11416.

SPACE WARP—a fanzine devoted to SF in the movies, on TV, in comics, books, mags & other media. Issue #1 has the 1st part of a STAR TREK checklist; BEST OF SCI-FI; Issue #2 contains part 2 of STAR TREK checklist; list of new SF books; reviews of PERRY RHODAN; etc. For 1st 2 issues send 82 cents to: SPACE WARP, 2522 Walnut Ave., Altoona PA 16601.

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FANG MAIL (Continued from page 4)

TEARS OVER 100

Upon my first glance of **FAMOUS MONSTERS** #100 tears welled up inside my mind. I have been with **FM** since issue #27, when I first discovered how great monsters were . . . and still are. I am one 20-year-old who is still fascinated by a magazine made for supposedly a 12-year-old mind.

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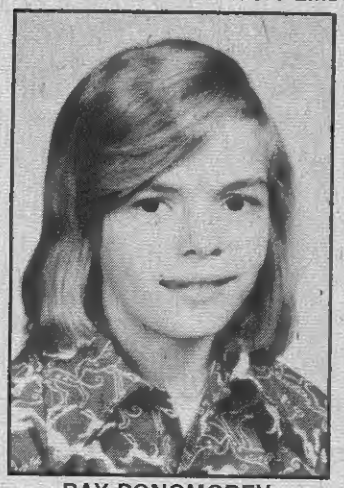

RAY PONOMOREV

GODZILLA, GO GO GOGOS

Tomb it may concern (please excuse me for quoting Im-Ho-Tep): I would like to tell you that you really outdid yourselves on **FAMOUS MONSTERS** #100. I have heard it said that you can't judge a book by its cover. Whoever said that has never read your magazine. It always has a great cover to go with your fantastic inside material. This month was even better because it not only had Gogos' masterpiece, it also had the cover which marked the beginnng of your great mag. "Alice in Monsterland" was terrific and so was "Future Fear Films," not to mention the superb "We Laughed All the Way to the Morgue." Before I start to praise the winners of your make-up contest I'd best tell you that I am not the same Bill Schwarz that is wearing a false face on pages 46 thru 49, so you can't call me conceited when I say that Bill Schwarz & Ted Patrick did a great job. "The Return of Lugosi" & the "Bride of Dr. Frankenstein" were beautiful & the "manimal" from THE ISLAND OF LOST SOULS was just as frightening if not much more than the last 2 pix of the pig man. And finally, the foto of Godzilla on p. 44 was an answer to my dreams.

BILL SCHWARZ
Barnaby, BC, Canada

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CINDY BORIS

FM STILL TOPS

Your magazine is really tops! I've read other ones and they didn't match up to yours. Your #100 was fantastic. Forry Ackerman, I must give you credit. You must stay up nights upon nights putting this magazine together. Even tho some of your articles are reprints, they still are fabulous. I have 67 of your magazines. Thank you for publishing such a fine magazine, James Warren.

CHRIS BRANDT
Mandeville LA

100 RIPPED OFF!

I was so impressed with the 100th great issue of **FM**, I immediately went out and swiped some more.

PETER GUNNERSON
Vancouver B.C.

• Stolen mags will reduce us to rage. Buy a copy and make us hoppy!

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KAREN SHAUB

NEW BAG FOR FM

Issue #100 was so great that I got 2 copies and sealed one in an airtight bag for future generations.

MARTIN MURRAY
Dallas TX

• Good; future generations will probably need all the air they can get!

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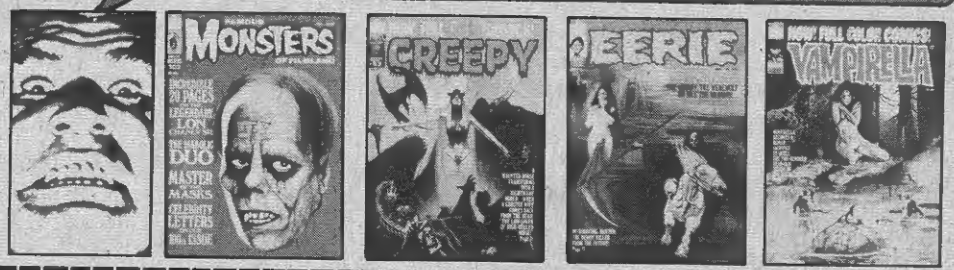

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